DOCUMENT RESUME

ED 321 311 CS 507 198

AUTHOR Funkhouser, Edward
TITLE An Analysis of the Thematic Content of Televised Beer Commercials.
PUB DATE 8 Nov 85
NOTE 28p.; Paper presented at the Annual Meeting of the Speech Communication Association (71st, Denver, CO, November 7-10, 1985).
PUB TYPE Speeches/Conference Papers (150) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Athletics; *Content Analysis; *Drinking; Mass Media Effects; *Mass Media Use; Media Research; Peer Relationship; Sex Stereotypes; Statistical Analysis; *Television Commercials
IDENTIFIERS *Beer; *Television Criticism

ABSTRACT

After summarizing the widespread occurrence and male orientation of television beer advertising, this paper describes a study of the thematic content of beer commercials. Two-hundred and six beer advertisements which appeared on WTBS, the USA Network, and ESPN between September 1983 and September 1985 were studied. Event-specific ads and those in which a creative concept was not present in at least three of the commercials were deleted from the study, leaving 145 commercials. The remaining ads were coded according to a set of 26 categories adapted from earlier studies of magazine and television advertising. Results indicated that camaraderie, relaxation/change of state, and humor were the most common themes in the commercials, as an earlier study had concluded. Most of the commercials were really about people, rather than beer--people with whom the viewer could identify, good friends to laugh with, and fantasy characters who achieved goals which the viewer could never obtain. In the commercials, beer was the American way, the way to bring out the best in a person, and the golden brew to serve when getting together with friends. (One table of data is included; a list of commercials selected for study and an explanation of the coding categories are appended. (SG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED321311

AN ANALYSIS OF THE THEMATIC CONTENT OF TELEVISED BEER COMMERCIALS

by

Edward Funkhouser
Department of Speech-Communication
P. O. Box 8104
North Carolina State University
Raleigh, North Carolina 27695-8104
(919) 737-2450

This Paper Was Presented at
The Speech Communication Association National Convention
Denver, Colorado
November 8, 1985

CS507198

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

EDWARD FUNKHOUSER

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

INTRODUCTION

Advertisements for beer on television are quite common, especially within sports programming aimed at male viewers. Some of these commercials have become quite well known and have impact upon our language, such as the term "Miller Time" becoming synonymous with taking a break and the use of "Bob Uecker's Seats" to refer to inexpensive and distant seats in a stadium, after a situation depicted in an oft-broadcast Miller Lite commerical featuring ex-baseballer Uecker. People are heard on the street humming or whistling the theme tunes of popular beer ads. Marching bands are heard playing these musical selections at college football games.

The popular media and advertising trade magazines have devoted time and space to reports about televised beer ads. Consumer Reports reported in 1983 that the strategy in Miller and Budweiser advertising was to position beer as a reward for those who have "busted their backs all day."[1] A 1983 report in Marketing and Media Decisions said the new Bud Light advertising campaign was to be "Bring Out Your Best," a message to consumers that just as light beer drinkers strive to bring out the best in themselves, Bud Light is producing the best light beer available. In that same article, Michael J. Roarty, Vice President of Marketing for Anheuser-Busch, said "... the name of the game is reaching the male consumer. Seventy percent of all beer is consumed by about 20 percent of the population, and it's male dominated."[2] William Coors, Chief Executive Officer of Adolph

Coors Company and Roger Fridholm, President of Stroh Brewing Company appeared on The Phil Donohue Show in 1984 and discussed what Mr. Donohue described as "the life is wonderful if you have a beer" attitude promoted by beer commercials.[3]

At least two recent books are concerned, in part, with the content and societal impact of alcohol advertising. Dorn and South authored an international annotated bibliography on the mass media and alcohol,[4] and Jackson, Atkins, and Hacker addressed the issue of beer advertising on television in a book about the marketing of beverage alcohol in the United States.[5]

At least one serious inquiry into the content of televised beer commercials, that of Finn and Strickland, has been conducted. Finn and Strickland's study was a content analysis of 131 television alcohol ads (beer and wine) examined for the presence of 22 themes and the use of human models.[6] The thematic categories used by Finn and Strickland were based largely upon the work of Breed and DeFoe who developed categories of themes present in magazine alcohol advertisements.[7]

This report presents the results of a study of the thematic content and use of human models in televised beer commercials broadcast between 1983 and 1985. This study was designed and executed under the influence of the research reports and other literature cited above with the intention of contributing current research to the body of knowledge for this subject.

METHOD

Televised beer advertisements were recorded off-air on a home video cassette recorder in Raleigh, NC, between September, 1983 and September, 1985. During this time 206 different commercials were recorded and catalogued.

One hundred and forty-five (145) of the 206 recorded commercials were included in the sample of this study. Those commercials which were event specific (for example, St. Patrick's Day, Halloween, the 1984 Olympic Games, Pete Rose hit No. 4191) were not included in the sample. Commercials with a creative concept ("For All You Do, This Bud's For You", "Miller's Made The American Way," etc.) not present in at least three (3) of the 206 commercials were deleted. Only those commercials shown during national programming on the three commercial networks, WTBS, USA Network and ESPN were included in the sample. Twenty different creative concepts among 16 brands were identified and included in the sample. A list of the 145 commericals included in the sample of this study categorized by brand name and creative concept is attached as Appendix A.

The commercials were content analyzed by two coders to determine the presence or absence of 26 thematic categories. These categories were based upon those used for previous studies, including Breed and DeFoe, which analyzed themes in magazine alcohol advertisements, and Finn and Strickland, a content analysis of 22 thematic categories in 131 televised alcohol

advertisements conducted in 1980. Sixteen of the Finn and Strickland category definitions were adopted for this study virtually unchanged, four definitions were re-worded, two were deleted (medicinal benefits and religious symbolism) and six were added (serious athletes, price, weirdness, patriotism, food, and drink conservatively). A list of the thematic categories with defintion and coding instructions for each theme is attached as Appendix B.

The commercials were also examined for the presence of men, women, blacks and celebrities, and whether men, women and blacks were portrayed in primary roles. A primary role was defined as one in which the subject was shown alone as a hero/heroine or leading character, or as a member of a group upon which attention is focused.

The two coders (one male, one female) had no discussions concerning content of the commericals after an initial training session during which the definition of each thematic category was thoroughly explained and discussed. Intercoder agreement was checked by using the chi square formula used for determining the discrepancy between observed and theoretical frquencies. A simple percentage of agreement was also calculated. Coding responses for the thematic categories and for the primary role question were reduced to one set of results by random selection (coin toss) where disagreement occurred.

RESULTS

Table 1 shows the relationship between the coders responses was significant at the p <.01 level for each of the 26 themes. The average percentage of agreement was 93.5%. The relatively low agreement between coders for two themes, Camaraderie, 64.1%, and Close Friends, 77.2%, reveals greater differences in coder interpretation of the definitions for these themes than for the remaining 24 themes, for which the coder agreement was between 87% and 100%.

Table 1 also reveals the frequency which the themes occurred in the commercials. Four of the themes appeared in more than 20% of the ads; nine appeared in more than 10%. The most common theme, Camaraderie, occurred in more than 59% of the ads. Relaxation/Change of State was the second most common at over 43%. Two other themes found in more than 20% of the ads were Humor (33.1%) and Personal Achievement (20.7%). Themes occurring between 10% and 20% were Close Friends (15.2%), Physical Activity (13.1%), Self Esteem (12.4%), Weirdness (11.0), and Quality (10.3%). Only three themes, Hedonism, Special Occasions and Drink Conservatively, were not coded present in any of the 145 ads.

Five of the six new thematic categories created for this study were coded present: Weirdness (11.0), Serious Athletes (9.7%), Patriotism (6.2%), Food (5.5%), and Price (4.1%). Drink Conservatively was not found.

Table 1 - Occurrence of Themes in 145 Televised Beer Ads

	Theme	Frequency	%	Agreement	p
1.	Camaraderie	86	(59.3%)	64.1	<.01
2.	Relaxation/Change of State	63	(43.4%)	91.7	<.01
3.	Humor	48	(33.1%)	89.7	<.01
4.	Personal Achievement	30	(20.7%)	91.7	<.01
5.	Close Friends	22	(15.2%)	77.2	<.01
6.	Physical Activity	19	(13.1%)	93.1	<.01
7.	Self Esteem	18	(12.4%)	87.0	<.01
8.	Weirdness	16	(11.0%)	89.6	<.01
9.	Quality	15	(10.3%)	90.0	<.01
10.	Serious Athletes	14	(9.7%)	95.2	<.01
11.	General Success	13	(9.0%)	95.2	<.01
12.	Patriotism	9	(6.2%)	98.6	<.01
13.	Food	8	(5.5%)	98.6	<.01
14.	Sex	8	(5.5%)	93.7	<.01
15.	Product Information	8	(5.5%)	95.1	<.01
16.	Conformity	7	(4.8%)	90.3	<.01
17.	Price	6	(4.1%)	100.0	<.01
18.	Love and Romance	5	(3.5%)	93.1	<.01
19.	Tradition	2	(1.4%)	98.6	<.01
20.	Individuality	1	(0.7%)	99.3	<.01
21.	Impressing Others	1	(0.7%)	99.3	<.01
22.	Foreign Setting	1	(0.7%)	100.0	<.01
23.	Wealth and Affluence	1	(0.7%)	100.0	<.01
24.	Hedonism	0	(0.0%)	100.0	<.01
25.	Special Occasions	0	(0.0%)	100.0	<.01
26.	Drink Conservatively	0	(0.0%)	100.0	<.01

More than 95% (138) of the ads contained human subjects. In nearly 37% (53) of the ads, only men appeared. One ad (0.7%) featured women only. Men and women appeared together in almost 58% (84) of the ads. Blacks were present in slightly less than 39% (56) of the ads; celebrities in approximately 16% (23).

The relationship between coder judgements on the presence or absence of men, women and blacks in primary roles was significant at the $p < .01$. level, and the percentage of agreement between the coders was consistently high for all three categories. Primary roles were dominated by men, with male primary roles occurring in 132 of the 145 ads. Blacks were portrayed in primary roles in 31 ads (21%). In 23 ads (16%), women had primary roles.

The most common time length for the commercials was 30 seconds. There were 136 30 second ads, eight 60 second and one 10 second ad. Cartoon animation was not present in any of the 145 ads.

DISCUSSION

Finn and Strickland reported Camaraderie (No. 1), Relaxation/Change of State (No. 2), and Humor (No. 3) as the three most common themes in their study conducted in 1980 using 131 televised alcohol ads of which 114 were beer ads. The identical findings of this present study suggest the three most

common themes found in beer ads have not changed over the past five years. Finn and Strickland's fourth most common theme was Physical Activity. The present study re-worded the Physical Activity definition, splitting this thematic category into Physical Activity and Serious Athletes. If coder responses for Physical Activity and Serious Athletes were summed and reduced into one category, that category would rank as fourth most common with 33 (22.8%) occurrences.

Camaraderie and Relaxation/Change of State were found in a wide selection of ads from various brewers. Miller's "Miller Time" and Budweiser's "For All You Do, This Bud's For You" as well as ads for other beers frequently presented these two themes concurrently, depicting people relaxing and having a beer with others after engaging in strenuous effort (this effort was often coded as Physical Activity or Serious Athletes).

Humor was clearly an important audience appeal for Miller Lite's "Less Filling -- Taste's Great" campaign, but humor also occurred in ads from a wide variety of brewers. Types of humor observed included the exaggerated farce seen in the Miller Lite "Lite Beer Open" golf game, the play on words in the Bud Light "Give Me a Light" ads, the gag humor in Miller Lite's Bobby Bonds - Freddie Trueman dialogue, and the situational comedy in Miller Lite's "Must Be In The Front Row" commercial featuring celebrity Bob Uecker.

A number of beer ads presented the broad theme that beer may be used as a reward. When the reward was obtained as a result of goal accomplishment such as a job promotion, winning the race, retrieving the breakaway barge, or rounding up the runaways, it was coded as Personal Achievement. The most obvious use of this theme was in Budweiser Light's "Bring Out Your Best" ads, but Personal Achievement was coded present in ads for many different beers. When the reward was obtained because the recipient simply "deserved it" without the suggestion of special accomplishment, it was coded Self-Esteem. Many Miller "Miller Time," Budweiser "For All You Do This Bud's For You," and Schlitz "Have a Schlitz America" commercials contained the Self-Esteem theme. The General Success theme, which associated the beer with success and successful people, was evident in the Michelob Light "You Can Have It All" and Michelob "Where You're Going Its Michelob" ads among others.

New themes defined for this study were found to be present in varying degrees. Weirdness, the eighth most common, was the most prevalent of the new themes, occurring in 16 (11%) of the ads. Weirdness was coded present in Miller and Budweiser commercials seen by the researcher only during NBC's "Saturday Night Live" program. These commercials included such settings and action as miniature mountain climbers in a beer cooler on a beach, the strange antics of comedian Howie Mandel, and a bizarre sequence invloving a drag racer on top of an apartment building.

Many of these commercials reflected the "New Wave" or other trends common today in the fashion, music and lifestyles of young people. Other commercials coded as having weirdness present include Schlitz Malt Liquor ads, all of which show a bull charging through a wall and then chasing people about, usually in a bar, Stroh commercials which feature Alex, the beer fetching, car driving dog, and a Coors commercial featuring a water-skiing squirrel.

The Serious Athletes theme was present in ads for many different beers. The athletes appearing in these commercials were not in any instance identified or famous. Quite frequently the athletic episode in the commerical was followed by activitiy coded Camaraderie or Relaxation/Change of State or both.

Price, not an exact price, but a suggestion of lower price than other beers, was observed only in Meisterbrau ads. The Food theme was a primary one for Natural Light, but also was prominent in some Michelob Light and Old Milwaukee ads. Patriotism was present in the Schlitz "Have A Schlitz America" and Miller's "Made The American Way" commercials. Messages suggesting people should drink conservatively were not found in the 145 beer commericals, but one beer, LA, which was not included in the sample because only two of its ads were recorded, included this theme in its ads.

Logical reasons to drink a particular brand of beer, such as quality, price or lower calories, are not prevalent in televised beer ads. When such messages are present, they are often

mentioned only briefly, as is the phrase "one third less calories than our regular beer" used in the Miller Lite "Less Filling -- tastes Great" commercials. Little genuine product information is offered in televised beer commercials.

Human subjects were the rule in the ads; the exceptions were typified by those ads for the Michelob "Some Things Speak For Themselves" campaign, which showed close-up shots of a beer bottle and its contents being poured into a glass while the voice-over spoke about the quality of the product. Two Miller ads had similar content, and one Schlitz Malt Liquor ad, the only ten second ad in the sample, simply portrayed a bull charging through a wall with no humans present.

Males dominated the roles in the televised beer advertisements. Women were not often portrayed in primary or leading roles. The most common roles for women were social and domestic, in which women served as companions for men when the Relaxation/Change of State theme was present, or as waitresses to deliver the beer to the men. Women were shown in primary roles less often than blacks. Only in a Bud Light "Bring Out Your Best" commercial, which featured a woman skier, did only women appear. Celebrities dominated the primary roles of all the Miller Lite "Less Filling -- Tastes Great" ads and all but one of the Schlitz Malt Liquor "No One Does It Like The Bull" commercials.

Results concerning the use of human subjects from the 1980 Finn and Strickland study are similar to those reported here.

That study found slightly more females in primary roles than blacks in primary roles, but their sample included wine ads which are likely to be far more female oriented in appeal.

SUMMARY

Televised beer commercials are directed toward men. Men who watch these commercials regularly are bombarded with messages which promote the use of beer as a part of professional and social activity. These messages also frequently depict life situations which are quite unreal. Women work side by side with men in positions of leadership and authority in today's society, but not often in the work arena shown in beer commericals.

Drinking a beer and watching a beer commercial are in some ways similar activities. A beer is a laugh, an escape from the normal routine, a change of pace, a good time, a fantasy trip. A beer COMMERCIAL is the same.

Most beer commercials are not really about beer. They are about people.....people for the viewers to identify with, good friends to make us laugh, and fantasy characters who acheive the goals (often athletic) which the viewer can never obtain.

Phil Donohue's comment that beer commercials offer a "life is wonderful if you have a beer" message seems correct for many ads, but beer not only makes life wonderful; it is also the American way, it helps you bring out your best, and when you get together with good friends, you serve that golden brew.

FOOTNOTES

1. "Beer Advertising: Coming Through For You?," Consumer Reports, 48:348-351 (July, 1983).

2. "Budweiser's 'Must Win' Attitude", Marketing and Media Decisions, (Spring, 1982), pp. 21-29.

3. The Phil Donohue Show (Television Program), Transcript No. 03014, Coors, W. and Fridholm. R. (Guests) (Cincinnati: Multimedia Entertainment, Inc., 1984.)

4. N. Dorn and N. South, Message In A Bottle: Theoretical Overview and Annotated Bibliography on The Mass Media and Alcohol (Aldershot, England: Gower Publishing, Co., 1983).

5. M. Jackson, R. Atkins, and G. Hacker, The Booze Merchants: The Inebriating of America (Washington, D. C.: Center for Science in the Public Interest, 1983).

6. T. A. Finn and D. E. Strickland, "A Content Analysis of Beverage Alcohol Advertising: II. Television Advertising," Journal of Studies on Alcohol, 43:964-989 (September, 1982).

7. W. Breed and J. R. DeFoe, "Themes in Magazine Alcohol Advertisements: A Critique," Journal of Drug Issues, 9:511-522 (Fall, 1979).

Appendix A

BEER COMMERCIALS SELECTED FOR STUDY
*=60 Seconds **=10 Seconds All Others 30 Seconds

TBFY = This Bud's For You, Budweiser (20)

LFTG = Less Filling - Tastes Great, Miller Lite (19)

MTIM = Miller Time, Miller (17)

BOYB = Bring Out Your Best, Budweiser Light (11)

PRIC = Low Price of Meisterbrau (7)

GMAL = Give Me A Light, Bud Light (7)

CTOY = Coors to You, Coors (6)

MLFW = Michelob Light For The Winners, Michelob Light (6)

DGAB = Doesn't Get Any Better Than This, Old Milwaukee & Lt. (6)

BULL = No One Does it Like the Bull, Schlitz Malt Liquor (5)

BLTA = From One Beer Lover to Another, Stroh (5)

AWAY = The American Way, Miller (5)

FBRE = Fire Brewed, Stroh (5)

HFTM = Head for the Mountains, Busch (4)

HTGF = Here's To Good Friends, Lowenbrau (4)

YCHI = You Can Have It All, Michelob Light (4)

WGIM = Where You're Going its Michelob, Michelob (4)

STSF = Some Things Speak For Themselves, Michelob (4)

HASA = Have a Schlitz America, Schlitz (3)

WMNA = Whats More Natural?, Natural Light (3)

---

1. Budweiser Light, Bicycling, BOYB
2. Budweiser, Barn Fire, TBFY
3. Schlitz, High Rise Construction, HASA
4. Budweiser Light, Football Player, BOYB
5. Miller Lite, Bull Fighter, LFTG

6. *Miller Lite, Softball Game, LFTG

7. Miller Lite, Whitey Ford, LFTG

8. Miller, Motorcycles, MTIM

9. Miller, Airplane Factory, MTIM

10. Schlitz Malt Liquor, Lettermen, BULL

11. Coors, KMBF News, CTOY

12. Miller, Scuba Divers, MTIM

13. Coors, Campfire, CTOY

14. Budweiser, Disc Jockey, TBFY

15. Budweiser Light, Baseball Catcher, BOYB

16. Michelob Light, Volleyball, MLFW

17. Miller Lite, Dobson and Lyle, LFTG

18. Budweiser Light, Pitcher, BOYB

19. Michelob Light, Hockey and Horses, MLFW

20. Michelob Light, Tennis, MLFW

21. Budweiser, Power Plant, TBFY

22. Miller Lite, Powell and Honochik, LFTG

23. Stroh, Thirsty Man, BLTA

24. Lowenbrau, Lost in W. Va., HTGF

25. Coors, K. C. Royals Sign, CTOY

26. Stroh, Bartender Ex-Pitcher, BLTA

27. Old Milwaukee/O.M. Lt., Shotgun Rapids, DGAB

28. Michelob Light, Rugby, MLFW

29. Meisterbrau, Tug Boat, PRIC

30. Miller, Working In Hollywood, MTIM

31. Miller, Card Game, MTIM

32. Miller, Amex Softball Game, MTIM

33. Miller, Black Executive, MTIM

34. Meisterbrau, Bar Owner, PRIC

35. Schlitz Malt Liquor, Tommy James, BULL

36. Schlitz, Dockworkers, HASA

37. Budweiser, Auto Plant Promotion, TBFY

38. Busch, Blacksmith, HFTM

39. Busch, Bad Weather Cowhands, HFTM

40. Budweiser, Breakaway Barge, TBFY

41. Budweiser, Heavy Loads, TBFY

42. Budweiser Light, Woman Skier, BOYB

43. Miller Lite, Madden on Train, LFTG

44. Stroh, Two Men in Cabin, BLTA

45. Budweiser Light, Hockey, BOYB

46. Coors, Rock Band Roadies, CTOY

47. Stroh, Alex in Tent, BLTA

48. Budweiser Light, Boxer, BOYB

49. Michelob Light, Joggers and Others, MLFW

50. Miller, Dancing Feet, MTIM

51. Miller, Rubber Glove on Head, MTIM

52. Miller, Bullhorn in Bar, MTIM

53. Lowenbrau, Building Cabin, HTGF

54. Budweiser, Beach/Cooler, TBFY

55. Miller, Truck Driver, MTIM

56. *Budweiser, Pirate Ship, TBFY

57. Meisterbrau, Owner of Boykin Bros, PRIC

58. Budweiser Light, Basketball Coach, BOYB

59. Bud Light, Chandelier, GMAL

60. Stroh, Talking Fish, BLTA

61. Coors, Skiing Squirrel, CTOY

62. Bud Light, Hula Lamp, GMAL

63. Miller, Police Helicopter, MTIM

64. Budweiser, Paint-Up/Fix-Up, TBFY

65. Miller Lite, Bert Jones, LFTG

66. Meisterbrau, Rancher, PRIC

67. Miller, Charter Boat, MTIM

68. Miller, Cops/Sports Tickets, MTIM

69. Michelob Light, Tennis, MLFW

70. Coors, Renovating Bar, CTOY

71. Old Milwaukee/O.M. Lt., East Point, DGAB

72. Old Milwaukee/O.M. Lt., Seguin, DGAB

73. Schlitz, Oil Platfrom, HASA

74. Miller Lite, L. C. Greenwood, LFTG

75. Miller Lite, Uecker/Front Row, LFTG

76. Miller, Tower Workers, MTIM

77. Bud Light, Pinch Hitter, BOYB

78. Budweiser, News Reporter @ Airport, TBFY

79. Bud Light, Golfer/Lightning, GMAL

80. Bud Light, Zorinsky football player, BOYB

81. Stroh, Beer in Pool, FBRE

82. **Schlitz Malt Liquor, Video Games, BULL

83. Old Milwaukee/O.M. Lt., Crow Wing, DGAB

84. Stroh, Woman in Stage Coach, FBRE

85. Schlitz Malt Liquor,The Chi Lites & SOS, BULL

86. Budweiser, Coal Miners, TBFY

87. Busch, Cattle Crossing River, HFTM

88. Schlitz Malt Liquor, Marshall Tucker Band, BULL

89. Miller Lite, Alexis Arguello, LFTG

90. *Miller Lite, Camping Trip, LFTG

91. Lowenbrau, Basketball Reunion, HTGF

92. Miller, Irrigation Workers, MTIM

93. Miller, Finest Ingredients, MTIM

94. Budweiser, 3-D Movie, TBFY

95. Budweiser, Window Washers, TBFY

96. Miller Lite, Ken Brett/Utica, LFTG

97. Miller Lite, Howard Johnson Jazz, LFTG

98. Bud Light, Hurting Cowboy, BOYB

99. *Budweiser, Alaskan Road Worker, TBFY

100. Michelob, Hikers, WGIM

101. Budweiser, Roadies Before Show, TBFY

102. Bud Light, Fire Arrow, GMAL

103. Michelob Light, Teacher w/Pointer, YCHI

104. Michelob, Sports Car and Horse, WGIM

105. Busch, Best Ones are Hard Ones, HFTM

106. *Michelob Light, Woman Lawyer, YCHI

107. Budweiser, Clydesdales, TBFY

108. Budweiser, Fishing Gear/Cust. Satis., TBFY

109. Stroh, Beercap Basketball, FBRE

110. *Miller Lite, Duel, LFTG

111. Miller, Carl Yastrzemski, AWAY

112. *Miller Lite, First Lite Beer Open, LFTG

113. Lowenbrau, Two Guys on Beach, HTGF

114. Bud Light, Fire Dancer, GMAL

115. Bud Light, Candle Won't Extinguish, GMAL

116. Budweiser, Red Football Jersey w/55 Fake, TBFY

117. Stroh, Looking at Saturday's Game, FBRE

118. Old Milwaukee/O.M. Lt., Everglades, DGAB

119. Bud Light, Totem Pole, GMAL

120. Budweiser, Roads on the Map, TBFY

121. Miller, Mustang/Handshake, AWAY

122. Miller, Red Racer Shoes, AWAY

123. *Miller, Fields of Grain, AWAY

124. Meisterbrau, Lodge Meeting, PRIC

125. Meisterbrau, A Foreign Embassy, PRIC

126. Miller, Clear Bottle, AWAY

127. Old Milwaukee/O.M. Lt., Mt. Hood, DGAB

128. Miller Lite, Boobie Clark & Friends, LFTG

129. Miller Lite, Bobby Bonds & Fred Trueman, LFTG

130. Miller Lite, Russian Comedian, LFTG

131. Michelob, Bikers-Fighter Planes, WGIM

132. Budweiser, Everyone in Uniform, TBFY

133. Michelob Light, Man w/woman in Hammock, YCHI

134. Michelob Light, Man at Console, YCHI

135. Michelob, Runner on Bridge, WGIM

136. Miller Lite, Madden in Bar, LFTG

137. Meisterbrau, Lodge Sweepstakes, PRIC

138. Stroh, Alex-Card Game, FBRE

139. Michelob, Bottles on Ice, STSF

140. Michelob, Bright Light, STSF

141. Michelob, Gold Eagle Top, STSF

142. Michelob, Close-Up on Words, STSF

143. Natural Light, Chili and Onions, WMNA

144. Natural Light, Fiesta, WMNA

145. Natural Light, Food on Boat, WMNA

Appendix B

CODING CATEGORIES

1. BEER IS ASSOCIATED WITH WEALTH AND AFFLUENCE

-Clear signs of high economic status
-Very expensive or exotic houses, cars, yachts, jewelry, clothes
-Opulence above and beyond that normally seen on TV
-Very expensive setting to enhance product
-The product (in its surroundings) connotes affluence
-In the text of the ad, there are references to the riches or wealth of the potential users of the product

DO NOT CODE such things as:

-Average wealth portrayed on television (most ads show people who are well-off; this category is only for very wealthy appeals)

^^

2. BEER IS A REWARD FOR PERSONAL ACHIEVEMENT

-A particular success in work or competition of some kind
-Awards, graduations, promotions, etc.
-After winning an athletic contest
-When beer is a offered as a prize
-When some special task is accomplished (such as rounding up the runaways, or reeling in the breakaway barge). When there is clear implication that the beer is a reward for this special accomplishment.

DO NOT CODE such things as:

-Gifts which are not earned
-Beer as a reward for self-esteem (No. 3)

^^

3. BEER IS A REWARD FOR SELF-ESTEEM (WITHOUT SPECIAL ACHIEVEMENT)

-Beer is a reward for self-esteem, self-worth
-Reward yourself because "you are worth it, you deserve it"
-"You are No. 1, treat yourself to _____"
-"You deserve the best" (our beer)
-Includes commericals where beer is suggested as a reward, but special accomplishment, other than perhaps an ordinary day's work, is not evident

DO NOT CODE such things as:

-Beer as a gift
-Beer as a reward for special achievement
-Buying a beer without some implication that it is deserved

^^

4.CONFORMITY

-Join the in-crowd; join the winners
-Millions of people drink_____ (so you should too)
-America's most popular (leading) brand
-Conforming to a group norm

^^

5.PRODUCT-RELATED INFORMATION

-Specific references to content(calories, for example), brewing process or ingredients
-How the contents, process, or ingredients differ from other beers
-Meaningful information only

DO NOT CODE FOR such things as:

-Simple claims about the purity of the water, quality of the grains used, etc.

^^

6. FOREIGN SETTINGS

-Pictures of foreign sights or settings
-Commerical must make clear that scene is of foreign land, including implicit identifications of the scene with the place the product originates from or verbal attempts to evoke the image of a foreign setting

DO NOT CODE FOR such things as:

-Ambiguous scenes that could be within the United States
-Simply because the product is imported, if there is no specific representation of the place of origin

^^

7. HUMOR

-Jokes, including plays on words
-Caricatures and cartoons
-Humorous situations, humorous people
-Where there is any attempt to make the viewer laugh or smile

^^

8. CLOSE FRIENDSHIP

-Serve _____(brand of beer) to your friends
-Sincere portrayals of friendship
-Scenes showing close friends together

CLOSE FRIENDSHIP CONTINUED ON NEXT PAGE

8. CLOSE FRIENDSHIP (CONTINUED)

DO NOT CODE FOR such things as:

-Appeals that more naturally fit under "impressing others" (See No. 9)
-A male-female relationship where romance or sex is suggested (See Nos.12 & 13)
-Get-togethers which are simply a gathering of people who know each other (sincere friendship NOT portrayed). (See No. 11.)

^^

9. IMPRESSING OTHERS

-Impress your friends with _____ brand beer. Serve the best.
-Serve the most expensive to impress people
-Perhaps including snob appeal

^^

10. TRADITION

-Mention of the history or long-standing use of the product
-Reference to a traditional or family formula method
-Association with an earlier era, mention of how many years the product has been produced, etc.

^^

11. CAMARADERIE

-Partying with friends; a get-together (could be in a bar)
-Picnics, outings, social occasions, shared experiences
-Where alcohol seems to be a social lubricant

DON'T CODE FOR such things as:

-A group where "close friendship" seems more appropriate (See No. 8)
-Any scene with less than three people
-A male-female situation where themes of love or sex may be more appropriate (See Nos.12 & 13)

^^

12. SEXUAL CONNOTATIONS

-References (audio or video) suggesting sexual encounter, sexual naughtiness, etc.
-Provocative poses of models, more than just "good looking," more than just "showing skin"

DO NOT CODE FOR LOVE AND ROMANCE (See No. 13)

^^

13. LOVE AND ROMANCE

-Suggestion of a long-term relationship, romance, caring
-When it appears that romance is more important in a relationship than sex

^^^

19. PHYSICAL ACTIVITY

-Scenes of subject(s) in physical activity or sports
-The presence of sports equipment, implying that subject(s) have or will participate in that sport
-Any nonwork activity where one goal is to keep in shape or personal enjoyment BUT not serious competition

DO NOT CODE FOR such things as:

-When subject(s) are clearly spectators only
-When subject is clearly working (even if it is strenuous), not playing
-Do not include serious athletes (See No. 20)

^^

20. SERIOUS ATHLETES

-Features serious amateur or professional athletes
-These athletes may be fictional
-These athletes must be shown performing their sport
-Depicted as serious minded or participating in a seriously organized event

DO NOT CODE FOR such things as:

-People invlolved in physical activity for personal enjoyment (jogging, pick-up volleyball game among friends, church league softball, etc.) (See No. 19)

^^

21. GENERAL SUCCESS

-An appeal to success or achievement as a general goal
-General references to success in terms of high social or economic statu
-Attempts to associate the product with success
-Use of phrases as "the road to success" or "you can have it all"

DO NOT CODE FOR such things as:

-References to specific achievement (See No. 2)
-Ads suggesting high social or economic status, but with no reference to the success that such status usually connotes (See No. 1)

^^

22. PRICE

-Any mention of a low price or cost of the product
-Any suggestion that the product is a bargain (worth more than it costs)

DO NOT CODE FOR such things as:

-Any suggestion that the product costs more than other brands, but is worth it. This probably fits better under No. 3 or No. 9

^^^